

**New Wave Composers Festival**  
**Tuesday May 16<sup>th</sup>, 2006**  
**Programme**

**DeLeon White Gallery**  
**1096 Queen Street West**

**6:30 pm - WARM-UP RECEPTION**

**Meet and Greet Composers, Performers and the Public**

**7:00 pm - HEATED PUBLIC FORUM – JOHN REA, MODERATOR**

**Changing music, music changing: The longing for both permanence and change in contemporary music.**

(...) The concepts of old and new, of permanence and of change always commingle in our lives to make existence rich if not confusing, maybe even tragic. That which can be asserted about an antiquarian book, I think we will all agree, cannot be easily asserted about the very life of the book's collector or fancier, which is to say that the older it is, the longer it is likely to last! There certainly seems to be something in the very fabric of the materials in play here - leather binding, fibre-rich paper and ink as opposed to skin, muscle and blood - that either assures permanence or compels corrupting change. And so it is with music: because of its wide variety of fabrics and tightly- or loosely-woven textures, because of its sinewy or bloated structures, etc., music may on occasion wear quite well or it may not. And, as a rule, if it wears well, it will do so beyond the life of its maker. In my view, there's nothing so tragic as artists who outlive the usefulness of their own art; I think again here of April and those freshly composed *old* musics, or *simulacra* as Baudrillard would have called them. (...)

**8:30 pm - HOT WAVE ONE (1) – ALEX PAUK, CONDUCTOR**

**PROGRAMME:**

**Scott Good**  
**Emily Doolittle**

***Variations for Chamber Orchestra***  
***four pieces about water***

- i. running water***
- ii. salt water***
- iii. frozen water***
- iv. rain water***

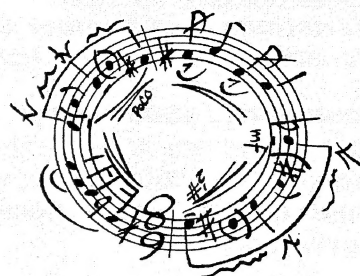
**Vincent Ho**  
**David Adamcyk**  
**Maxime McKinley**

***Remnants of a Glass Cathedral***  
***Les Pampres de la Tonnelle***  
***Wirkunst - Fellini***

**PERFORMERS:**

**leader**  
**flute**  
**clarinet**  
**bassoon**  
**horn**  
**trumpet**  
**trombone**  
**harp**  
**piano**  
**percussion**  
**violin**  
**violin**  
**viola**  
**cello**  
**bass**

**Alex PAUK**  
**Douglas STEWART**  
**Max CHRISTIE**  
**Gerald ROBINSON**  
**Michele GAGNON**  
**Robert VENABLES**  
**David ARCHER**  
**Sanya ENG**  
**Lydia WONG**  
**Blair MACKAY**  
**Stephanie SOLTICE**  
**Sonia VIZANTE-BUCSA**  
**Douglas PERRY**  
**Paul WIDNER**  
**Tom HAZLITT**



**esprit orchestra**

## **PROGRAMME NOTES:**

### ***Variations for Chamber Orchestra***

*Variations for Chamber Orchestra* is an adaptation of movements from my wind quintet, "Onyx Variations".

### ***four pieces about water***

four pieces about water was commissioned by Ensemble Contemporain de Montreal for inclusion in their "Generation 2000" tour. It was suggested that the participants in the tour write pieces which somehow reflected the parts of Canada from which we came. Since I am from Nova Scotia, water seemed like an obvious choice!

### ***Remnants of a Glass Cathedral***

This work was inspired by Ken Follett's historical novel, *THE PILLARS OF THE EARTH*. The book was the culmination of Mr. Follett's lifelong fascination with the Gothic cathedrals and the era they were built in. For me, his vivid depiction of the period and the characters involved captured a level of believability that is rare in novels, making the whole era richly alive to the modern reader. From this came the inspiration for my piece: a musical work that would conjure up the church music of the past (Gregorian chants to be exact) but conveyed within the context of our time. In a way, I wanted to take the audience on a journey into the medieval church world, one that would be experienced from a modern perspective. In some sense, the work represents my attempt to "visit" a distant period while keeping one foot in the present time.

The work starts out with the strings performing the primary musical material in a highly expressive fantasia-like manner. Gradually, other instruments begin joining in, expanding the colouristic palette in the process. As the music coalesces and as each instrument establishes its role, a chant-like theme emerges. It is set against the more developed kinetic version of the initial musical material, thus bringing the two worlds together in counterpoint. The work unfolds with these two entities vying for supremacy, until the primary material finally takes over and begins its effort to lead the audience back to the initial reality.

### ***Les pampres de tonnelle***

Literally, *Les pampres de tonnelle* is French for the vines of the arbor. I tried to give the listener a sense that the piece is one continuously and rapidly moving line. The line sometime splits into two, forming a sort of counterpoint. Other times the line swells and expands. The overall result could thus be seen as following from bottom to top, vines which run along an arbor.

### ***Wirkunst-Fellini***

*Wirkunst* is a word I made up for my own amusement. It is a combination of two German words, *Wirkung* (effect, impression) and *Kunst* (art). In addition, the word *wir* (we) is absorbed into *Wirkunst*. In short, I have used the word *Wirkunst* to signify a work of art inspired by another work of art. For "*Wirkunst-Fellini*", I was inspired by various aspects of the work of the renowned Italian film director Federico Fellini. For example, the very beginning of my composition consists of sustained sounds and bell-like effects, which create a "sonic wall" onto which are grafted objects that will be developed into the course of the work. This section is called "The Encrypted Wall". Next we hear a sort of close-up on the violin, which plays a cadenza directly inspired by the prosody and inflections of the Italian language. This section is called "Encolpius Monologue". These first two sections are derived from the film "*Satyricon*", which opens with an image of a graffiti-filled wall before which the character Encolpius dominates the camera while he pours out his anger and confusion. "*Wirkunst-Fellini*" comprises seven sections or scenes, all of which contains hidden references to Fellini. The remaining ones are "La Dora's Brood", "The Fall of the Golden Calf (variety show)", "Journalistic Investigation", "The Archeological Procession" and "Climbing Fresco". But why this emphasis on Fellini? First of all, as a tribute, because I am crazy about Fellini films. Also, to be honest, because my ideas for this work came to me while watching his films.

## **BIOGRAPHIES:**

### **JOHN REA**

Born in 1944 in Toronto, John Rea leads a triple career as composer, teacher, and concert producer. Recipient of many awards, he has been frequently commissioned, and has written works in several genres: chamber music, music-theatre, electroacoustic music, and compositions for large ensemble such as orchestra, ballet, choral, and opera. He studied composition at Wayne State University, the University of Toronto and at Princeton University, where he earned a doctorate in 1978. Besides his activities as a composer, John Rea has lectured and published articles on 20<sup>th</sup>-century music and, since 1973, has taught composition, music theory and music history at McGill University where he was Dean of the Faculty of Music from 1986 to 1991. Rea was also a founding member of the Montreal new music society, *Les Événements du Neuf* (1978-1989). He also currently serves on the editorial board for the French-language new music

journal, *Circuit*, and is on the artistic/programming committee of the concert organization, Société de musique contemporaine du Québec (SMCQ)

### **ALEX PAUK - COMPOSER/FOUNDING MUSIC DIRECTOR & CONDUCTOR OF ESPRIT ORCHESTRA**

Alex Pauk is a trendsetter in the field of contemporary music and a leading figure in film music scoring, conducting and production. In 1983, he founded the Toronto-based Esprit Orchestra to commission, perform and promote the music of today. With Esprit, Pauk engages the best composers and soloists from Canada and abroad. He has led the orchestra on several Canadian tours and is organizing Esprit's second European tour, set for 2006. In 2000, the Toronto Musicians Association named Pauk the Toronto Musician of the Year. Through the orchestra's Toward A Living Art Education Program, Pauk devotes much time and energy to directly involving student composers and performers with Esprit's activities. In 2002, along with his film-composing partner Alexina Louie, he received the prestigious Louis Applebaum Composition Award for excellence in composing for film and television. His recent compositions for the concert stage include: *Concerto for Two Pianos and Orchestra*, *Flute Quintet* (flute and string quartet), and *Touch* for orchestra, digital soundtrack, electroacoustic instruments and multi-screen video projections. He has won wide acclaim for his orchestral and chamber ensemble works and has written extensively for dance, radio, musical theatre, feature films, made-for-TV dramas, documentaries, docu-dramas, animations and many performing arts films produced by Rhombus Media. In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, as well as smaller orchestras and ensembles throughout Canada.

### **SCOTT GOOD**

Mr. Good studied at the the University of Toronto (Mmus, Dmus in composition, 2005) and at the Eastman School of Music (BMus in composition and performance, 1995). His teachers have included Samuel Adler, Gary Kulesha, Christos Hatzis, Ka Nin Chan, Joseph Schwantner, as well as trombonists John Marcellus and Alain Trudel. He has received numerous awards for his music, including the Howard Hanson Prize (1995) and First Prize at the Winnipeg New Music Festival Composers Competition (1996); more recently, he has received the John Weinzwieg Prize (1999) and three prizes in the SOCAN Competition for Young Composers (2000-01). He has also participated in many music festivals, including two summers at the Banff center for the performing arts, the Heidelberg festival, the Festival of the Sound, and the Scotia Festival. He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, Esprit, and Orchestra London among others. He has also appeared with New Music Concerts, Dancemakers, and Patria projects. Scott has composed music for a variety of ensembles including the Winnipeg Symphony Orchestra, the Hannaford Street Silver Band, the Esprit Orchestra, baroque ensemble I Furiosi, the North Toronto Collegiate Institute Symphonic Band, the Onyx wind quintet, the Trillium Brass Quintet, Belladonna, as well as soloists Dale Sorensen, and John Farah. Scott also performs with such diverse ensembles as the Ugly Bug Band, the Human Remains, the Woodchoppers Association, Kanaka, the Lollipop People, and GUH. He is also a founder and artistic director of Earshot concerts, and organization devoted to the performance of contemporary concert music.

### **EMILY DOOLITTLE**

Composer and oboist Emily Doolittle was born in Halifax, Nova Scotia in 1972, and educated at Dalhousie University, Indiana University, the Koninklijk Conservatorium in the Hague, and Princeton University. She has been living in Montreal since 2003, where she is currently writing a piece for the Orchestre Metropolitain, studying bird and animal songs and their relation to human music, and learning to play Cape Breton fiddle. She has received commissions and grants from the Canada Council, le Conseil des Arts de Montreal, the Nova Scotia Arts Council, SCI, ASCAP, and the Fulbright foundation, and has written for such ensembles as Tafelmusik Baroque Orchestra, Ensemble Contemporain de Montreal, the New York Youth Symphony, the Oregon East Symphony, Meduse, Entropy, and Alize, as well as a set of 20 piano pieces for children.

### **VINCENT CHEE-YUNG HO**

Canadian composer, currently residing in both Canada and the USA, of mostly orchestral, chamber and piano works that have been successfully performed in both North America and abroad. Mr. Ho began composing at the age of fourteen. After receiving his ARCT in Piano Performance from the Royal Conservatory of Music in 1993, he studied composition with Allan Gordon Bell, David Eagle and William Jordan at the University of Calgary from 1994-98, earning a BMus. He then completed his MMus at the University of Toronto in 1998, where he studied with Walter Buczynski and Christos Hatzis. He recently earned his DMA from the University of Southern California while under the supervision of Stephen Hartke. In 1997, he was awarded a scholarship to attend the Schola Cantorum Summer Composition Program in Paris, where he received further training in analysis, composition, counterpoint, and harmony, supervised by David Diamond and Philip Lasser from the

Juilliard School of Music and Narcis Bonet from the Paris Conservatoire. In 2000-01, he took part in the Long-Term Residency Program at the Banff Centre for the Arts. In 2005, he was one of five emerging composers selected to attend The National Arts Centre's *Young Composers' Program*, supervised by Alexina Louie, Joseph Schwantner, and Gary Kulesha. His works have been performed by The Vancouver Symphony Orchestra, The Winnipeg Symphony Orchestra, Arraymusic, The Arditti Quartet, The Composer's Quartet, The Earplay New Music Ensemble, Counter-Induction, and the Land's End Chamber Ensemble and have been featured at various festivals, including *The Winnipeg New Music Festival*, New York's *MATA New Music Festival*, Parry Sound's *Festival of the Sound*, *The Markham Music Festival*, Toronto's *Massey Hall New Music Festival*, Ottawa's *Strings of the Future Festival*, and Bakersfield's *New Directions Series*. In addition to North America, his works have been performed in China, France and Italy. His many awards have included the Canada Council for the Arts' "Robert Fleming Prize" (for most outstanding young Canadian composer, 2005), The Canadian Music Centre's "2006 Emerging Composer Prize", the "Morton Gould Young Composer Award" (ASCAP, 2004), four SOCAN Young Composers awards (Second Prize, 1999; Third Prize, 2001; two Second Prizes, 2004), EARPLAY's "Donald Aird Memorial Composition Award" (2004), winner of the Portland Chamber Music Festival's "2006 Composers Competition", the "Audience Prize" from the *Toronto New Music Festival* (1999), and USC's "2004 Sadye J. Moss Composition Prize". He has also received prizes from the *Strings of the Future* and the *PEEL Music* festivals (both 1999), and was a finalist for the *2005 Hultgren Solo Cello Works Biennial*. His piano works are currently published by Alberta Keys Publishing Limited.

### DAVID ADAMCYK

David Adamcyk has just completed his Master's degree in composition at McGill University under the supervision of Brian Cherney. He is especially focused on writing music for live instruments and electronics, but is also keen on working with more traditional instrumental formations. His piece for solo cello and tape *Harmattan* earned him a third prize in the 2003 SOCAN competition.

### MAXIME MCKINLEY

Maxime McKinley was born in the Eastern Townships (Quebec), in 1979. He studied composition with Michel Gonneville at the Conservatoire de Musique et d'Art Dramatique de Montréal, where he graduated with the Prix avec Grande Distinction in 2004. He has studied composition with Isabelle Panneton at the Université de Montréal since 2004, where he is preparing a doctor's degree. He also had masterclasses with composers Hugues Dufourt, Martin Matalon, Bruno Mantovani, Armando Luna and Kenneth Hesketh. His honors include three prizes in the SOCAN competition for young composers and a commission prize in the competition of Orchestre de l'Université de Montréal (2005). In addition, he was selected to participate in the Young Composers Program of the National Arts Centre in Ottawa (2005) and the Génération 2006 project of Ensemble Contemporain de Montréal (2006). His music has been commissioned by the Ensemble Alizé, the Association des Orchestres de Jeunes du Québec, the Société Codes d'accès, the Duo Premices, the Ensemble Contemporain de Montréal, the Orchestre de la Francophonie Canadienne, the Trio Hochelaga, and has been performed in Canada and France. He is also active in other positions. He has written articles for *Circuit* (music), *Le bulletin de LA CHAMBRE BLANCHE* (visual arts) and his poetry has appeared in *Revue Le Quartanier*.

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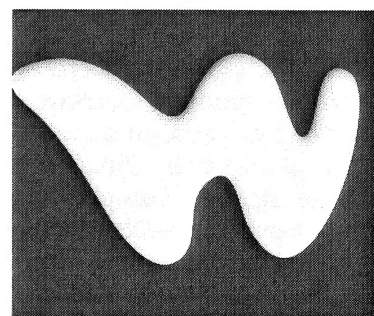
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**DeLeon White Gallery**, 1096 Queen Street W.  
Toronto, Ontario, Canada M6J 1H9 • 416-597-9466  
white@eco-art.com • www.eco-art.com

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